LIBRARY
CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO ART ASSOCIATION
BULLETIN

VOL. 1 FEBRUARY, 1935 No. 10



TIBURON, by Gottardo Piazzoni—Fifty-fifth Annual, San Francisco Art Association

FIFTY-FIFTH ANNUAL OPENS SAN FRANCISCO MUSEUM OF ART

To review an Annual of over 400 exhibits, especially when most of the artists are one's friends, is not an easy assignment—and yet there are some dominant notes in the Art Association's Fifty-fifth Annual Exhibition that cannot fail to strike even a casual observer.

One of these is the astonishing development of our younger men and women since the last Art Association Show of three years ago. Youngsters, who were just about making the grade at that time are represented today with work of a soundness and maturity that causes one to stop and take notice. And the most heartening part of it is the personal conviction, and therefore the personal expression that is the moving force back of them. Evidently our Western Artists are beginning to appreciate that Art is more than rules, formulas and dynamic symmetry and that a technic evolves when one has truly something to say.

The older artists, whose names we always look for, are well represented—some by the finest achievements of their careers. Both in painting and sculpture The Annual contains important contributions that demand the respect of our contemporaries in other parts of the country, and our own lay community as well.

We have read the criticisms that have appeared in our daily press and are sorry that some of the critics must have walked through the galleries with their eyes closed. To dismiss an exhibition containing so many elements of importance as though it were unworthy of serious consideration is a reflec-

ANNE BREMER LIBRARY

tion upon the critics, themselves, and on the papers they represent.

We were going through the galleries with Gottardo Piazzoni, stopping to analyze here and there.

"You know," he said, "I could take that Cezanne, (No. 3) and place it in our show, and it would belong. And then," he added smiling, "the critics would pass it by and not mention it—they are only looking for names!"

And so it has always been—the grass in the next field is always a little greener than our own and opportunities that lie within our grasp are without value.

A wise person could go through the annual now hanging in the San Francisco Museum and gather together a collection that in ten years would be intrinsically more valuable (if one buys works of Art as a business venture) and he would have the satisfaction that comes of sound judgment, besides the aesthetic joy that comes with possessing things that are fine.

A survey of the annual would not be complete without a mention of the new names that appear as contributors this year and who we welcome as such. Outstanding among them is Yaziro Okamoto, who is represented by three oils. His tiny flower still life is a little gem and his "Bridge" has all the charm of a Rousseau.

We must mention, also, the beautiful way the show has been hung. Although future juries will undoubtedly realize that the exhibition would be more successful if less crowded (accomplished, possibly, by limiting each contributor to a definite number of exhibits), still we congratulate Mr. Piazzoni on a difficult job so successfully handled.—M.R.

During the first week of the Exhibition (Fifty-fifth Annual) one painting, one drawing and one lithograph were sold.

The library of the San Francisco Museum of Art is in process of development. Old catalogues or data pertaining to old exhibitions, or interesting records of Art Association events would be acceptable gifts to the Curator of the Museum, who wishes to complete the files.

"Prints", a bi-monthly, published in New York, has requested permission to reproduce Ray Bertrand's lithograph "Mountain Town" that appeared in our November Bulletin. It will be in the March number.

THE FRENCH COLLECTION

It is most fortunate that the San Francisco Museum of Art was able to open its doors with the collection of French painting now hanging in one of its galleries; fortunate not so much because of the excellence of the collection, but because the presence of painting of time tried values establishes a basis of judgment for the pictures that fill the remainder of the museum. Nor do we by the foregoing mean to imply that the French collection is "great" art. We cannot on the whole find it such.

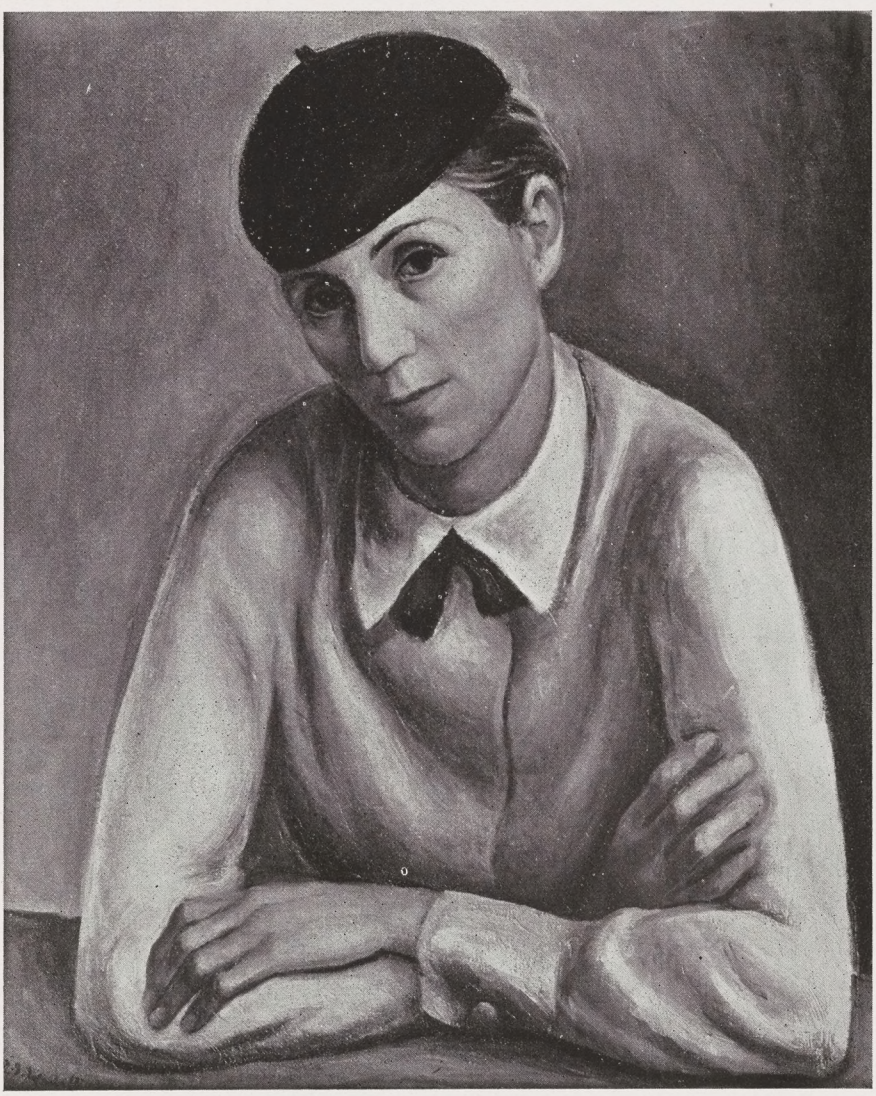
What to us is grand in this "modern" French painting is its note of protest, a note that seemingly protested against official arts (academies, etc.), but was fundamentally we think and for the most part unconsciously a protest against the existing order; against the Paris of Zola's Nana and L'Assomoir, against the Paris of the brothers De Gancourt and Proust. It is an art that seems to say, "Here, look about you. Was man not made for something better than this the dull subservient existance he leads? Observe! The sky is blue. Flesh shimmers in the sun. Man and nature are one—and beautiful!" A bold statement, very bold, to the Paris that superciliously laughed at Wagner and Pasteur.

This present collection of French painting is most "interesting"; interesting rather than great, for with perhaps the exception of Van Gogh's "Plowing" and Renoir's "Girl With Falcon", the examples of the work by the artists represented is not their best. This is not to say that there is not some very good painting. Pizarro's "Place du Theâtre Francais", and "Peasant Women at Rest" are excellent as is Utrillo's "Rue Gerardon."

Pictures cannot be described. They must speak for themselves and this they do so much more completely than we ever could. For this reason we hesitate to mention the four Cezanne's. As examples of his development they are significant for they span from his very early "Zola and Alexis" through his impressionist period to his mature "Head of a Woman" in which, however beautifully, Cezanne has merely indicated his idea. It is almost unfair in view of some of his magnificent achievements to class them as the same man's work.

What most characterizes French art to us is great "painting." There is a richness, a juiciness in the paint itself that is magic.

(*continued on page five*)



PORTRAIT, by Eugene Ivanoff—Fifty-fifth Annual, San Francisco Art Association

BALL IN REHEARSAL

By CURRAN SWINT

Plans for the Third Annual Parilia of the Art Association are taking concrete form and the preparatory work is being carried forward with dispatch and a very definite objective. That objective is a union of art and revel expressed in a pageant of gorgeous and bizarre color followed by a costume ball at which dull care will be in evidence only by its absence.

The interior of Exposition Auditorium will be made more intimate and decorated in the period of the Pre-Columbian Americas after designs by Lucien Labaudt, pageant

(*continued on page four*)

AN INVITATION

To start the ball rolling—on the evening of March 1, 1935, at seven-thirty o'clock, the Roof Garden of the Whitcomb Hotel has been reserved.

An interesting setting and dinner is arranged for a limited number of host and no-host parties connected with the Art Association, Alumni Association or Pageant groups.

Tables may be reserved now. Inquiries and reservations may be directed to the Secretary of the Alumni Association, 800 Chestnut St. This should be done as soon as possible. Costumes for the ball will be worn. Dinner one dollar.—M.H.

San Francisco Art Association Bulletin
Published Monthly by San Francisco Art Association
BULLETIN EDITOR.....MILDRED ROSENTHAL
ASSOCIATE EDITOR.....WILLIAM B. HESTHAL
BUSINESS MANAGER.....PLATT KENT

Send material for Bulletin to San Francisco Art Association. Chestnut & Jones, by 20th of each month

THE MUSEUM OPENS

The opening of the San Francisco Museum of Art, January 18th, marked a milestone in the history of the San Francisco Art Association.

It was a memorable evening! Friendly, gracious, hospitable, the galleries presented none of the formality that one usually associates with the atmosphere of a Museum. The Old Timers said it had recaptured the spirit of old Mark Hopkins' affairs, and those of us who never knew those gatherings, knew at least that we were witnessing art history in the making.

Four thousand persons attended the opening. Visitors have crowded the galleries ever since. Over sixteen hundred came to the Museum the first day, Saturday, January 19th, to be followed the next day by more than seventeen hundred who passed through the galleries during the short period of one to five. Since then the attendance averages something over seven hundred for week days, and about fifteen hundred on Sundays. The total attained Tuesday evening, January 29th, was 15,806.

Hectic days preceded the opening. Dr. Morley and the Museum staff did not move to the new quarters until January 2nd, leaving only sixteen days for installation. During the entire first week the jury continued its task of arranging the Annual, while the Museum staff was busy preparing the galleries for occupation and hanging. A multitude of small but necessary details had to be arranged, for the brand new Museum did not possess even the necessary tools for installation. The actual hanging of the galleries commenced Saturday, January 12th.

The Curatorial staff was meanwhile busy editing the catalogue which was a large and exacting task to accomplish in the time available, preparing labels, and installing the other galleries. On two nights the Curator and Miss Davis, her Assistant, worked on until six in the morning and returned to the galleries at nine to carry on, while during the entire two weeks before the opening they were at their desks habitually until two or three a. m.

And now we are charged with the responsibilities of keeping this new museum the vital art center that we have hoped for—a place whose exhibitions will serve as a guide and stimulus to the general public and where they may develop a sense of discrimination and a knowledge of aesthetic values.

It is a duty we owe our public as well as our artists. May no false standards interfere with its accomplishment!

BALL IN REHEARSAL

(*continued from page three*)

director. The exotic beauty of ancient Mexico, Central and South America will be reflected in the pageant in which several hundred artists and persons affiliated with the arts will have part, garbed in the colorful costumery of Aztecs, Mayans, Toltecs, Incas, Zunis and other tribes.

No one will be permitted on the dance floor unless in costume generally conforming to the period, preferably the above mentioned tribes. The Pre-Columbian period permits of very simple costuming, costume requirements will not be too strict and it is hoped a strong comic note will be in evidence. Dancing will start at 9 p. m., and, resuming after the pageant, will continue until dawn.

The Pageant will follow a very definite continuity. William H. Smith, Jr., whote the story and will direct the production. The story, as completed, follows:

It is early morning of the day set for the royal marriage of Chac-Zib-Chac, son of the King of Chichen of the Mayas, and the Princess Tibil. The ceremony is to be performed at the Mayan temple of Tonatiuh, the Sun God. In the temple is a high pyramid erected to the honor of the Sun God. At the top of the pyramid is the sacrificial stone of Tipoc.

The ceremony, marked by the pomp customery in ritual marriages of the Mayas, is performed by priests on the lower level of the pyramid around which circle the Mayan divinities. The Aztecs, Incas, Toltecs, Zunis and the people of other kingdoms, arrive and join in the festivities with dancing, songs and games.

The festivities are at their height when Hunac-ell, Barbarian chief, arrives with his followers. They celebrate with dancing and acknowledge the Prince and Princess, then suddenly draw concealed weapons and attempt

(*continued on page five*)

CALENDAR OF EXHIBITIONS FOR MONTH OF FEBRUARY

Amberg-Hirth, 165 Post Street: Arts and Crafts designed and executed by local artists.—Collection of pottery by Glen Lukens, February 25 to March 25.

The Art Center, 730 Montgomery Street: Oils by Jose Moya Del Pino, February 11 to February 23.—Oils and watercolors by Frede Vidar, February 25 to March 9.

California Palace of the Legion of Honor: Monthly exhibition of paintings by California artists, exhibition changes February 15.—Exhibition of Eighteenth Century furniture, January 28 to February 28.—Exhibition of modern Italian painting, lent by Italian Government, January 15 to February 10.

Courvoisier Galleries, 166 Post Street: Watercolors by William Suhr, February 9 to February 18.

M. H. deYoung Memorial Museum: International Salon of pictorial photography, sponsored by the Camera Pictorialists of Los Angeles, February 3 to February 18.—Exhibition of photographs of the Boulder Dam by Ben Glaha, January 2 to February 28.—Exhibition of photographs of remodelng projects of San Francisco architects, January 2 to February 28.

The Paul Elder Modern Gallery, 239 Post Street: Guache by Rufino Temayo, January 28 to February 16.—California Surrealists and Neo-Classicists, February 18 to March 2.

Gelber-Lilienthal, 336 Sutter Street: A group show of photographs, February 1 to February 28.

S. & G. Gump, 246 Post Street: Bronze sculpture by Harriet Frischmuth, February 4 to February 16.—Etchings by Will Dyson and prints by Rockwell Kent, February 18 to March 2.

San Francisco Museum of Art, Civic Center: Fifty-fifth Annual Exhibition of San Francisco Art Association, January 19 to March 3.—Loan Exhibition of forty-six modern French paintings, January 19 to February 24.—Exhibition of Chinese Sculpture.—Exhibition of Gothic and Renaissance Tapestries.

Sierra Club: Early lithographs of mountain paintings by Thomas Moran, February 2 to February 28.

Oakland Art Gallery: Permanent Collection of Paintings, February 2 to February 28.

Bay Region Art Association, 14th and Clay Streets: The third group show by Bay Region Art Association members, January 17 to February 17.

BALL IN REHEARSAL

(*continued from page four*)

to seize the Prince and abduct the Princess.

At this moment the first rays of the rising sun strike the top of the pyramid disclosing the Gods who stand at the sacrificial stone in the robes of their idolitry. Huge gongs sound the hour of worship and all the people, including the Barbarians, turn toward the pyramid and fall upon their faces before the gods.

Now arrives the group of sacrificial maidens escorted by a guard of honor and the sacrificial priest and around them dance girls in celebration of those chosen for the sacrifice. They ascend the pyramid to the sacrificial stone, the Gods accept the offering, the gongs sound again, the ceremony is ended—and the grand march of the ball begins.

The various artists groups have their costuming well in hand, their dances or stunts created and in rehearsal.

Keen interest attends the Parilia. The public as well as the artist participants are anticipating the gayety of the event. Heavy advance reservation for boxes, reserved seats, and dance floor privileges have already been made. Tickets are now on sale at Art Association offices, San Francisco Museum of Art, Sherman, Clay & Co., San Francisco and Oakland.

President Timothy L. Pflueger is general director of the Parilia, assisted by the following committee chairmen: Lucien Labaudt, pageant; William H. Smith, Jr., production; Lawrence Lewis, lighting; H. Oliver Albright, artists participation; Spencer Macky and Lee Randolph, student participation; Frank Martinelli, food and concessions; Selby C. Oppenheimer, tickets; Curran D. Swint, publicity; John Zeile, consultant.

THE FRENCH COLLECTION

(*continued from page two*)

Even when the plastic idea is insignificant (as is too often the case) we find ourselves attracted in a degree out of all proportion to the actual merits of the work. Perhaps this is why French painting has had on the contemporary painter both a noble and insidious influence.—W.B.H.

Section 562, P. L. & R.
U. S. POSTAGE
PAID
San Francisco, Calif.
Permit No. 3406

DON'T FORGET—
the Rabjohn's are now with Carlisle personally managing our COMPLETE *artists' supply department—They're at your service as always—*
A. CARLISLE & CO.
UPHAM & RUTLEDGE, Inc.
135 POST STREET GArfield 2746

OUTSTANDING IN THE DESIGNING OF FRAMES TO MODERN REQUIREMENTS
•
GUMP'S
250 POST STREET DOuglas 6200

432 NATOMA ST.
South of Mission St.–West of Fifth St.
ABLE
PRINTING
HOUSE
Formerly Carter Farrar Printing Co.
Telephone SUTTER 1706

CALIFORNIA SCHOOL OF FINE ARTS
(*Maintained by the San Francisco Art Association*)
Painting—Sculpture—Design—Etching
Applied Arts Ceramics
CHESTNUT *and* JONES STREETS SAN FRANCISCO